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literature. An appendix to the volume gives a Bibliography of the Miracle Plays, OCCAM, GOWER, CHAUCER, LANGLAND, WYCLIF, and the Romances. While he mentions Professor CORSON's separate edition of "The Legende of Goode Women" (1864), which has been long out of print and ought to be reprinted, he omits Professor LOUNSBURY's edition of "The Parliament of Foules" (1877), the only separate edition mentioned being that by WYNKYN DE WORDE (1530).

The "Last Leaves" repeat that fourteen volumes more will complete the story of English literature as now planned. The author speaks very modestly of himself as "still stumbling as a child, with grown sense of a vast unknown, and of imperfect knowledge of the very ground we tread." He says:

"Years ago a young student came to me at the beginning of a college session and said: 'I don't know whether I need study English Literature. I know about Pope, Chaucer, Dryden, and all that. What is there more?'"

Such students have not all died off, but it is to be hoped that they are getting fewer. May life and strength be spared to Professor MORLEY to complete his great undertaking!

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SIDNEY'S APOLOGY FOR POETRY.

An Apologie for Poetrie by Sir PHILIP SIDNEY, Edited for the Syndics of the University Press (from the text of 1595) with notes, illustrations, and glossary, by EVELYN S. SHUCKBURGH, M. A., Librarian and late Fellow of Emmanuel College, Cambridge. 1891. [Pitt Press Series].

THREE editions of SIDNEY's 'Defence of Poesy' in three different countries within three years are a remarkable testimony to the inexhaustible interest that Elizabethan literature possesses for students in both continents. Mr. SHUCKBURGH's, the latest of the three, is a very pretty little book, printed on excellent paper in the best style of the Cambridge University Press. That the editor "did not know of FLÜGEL's edition (1889) in time to use it" (Preface, p. vi) and that he appears also to

have overlooked that of Professor COOK (1890), may be regarded as fresh testimony to the need of a clearing-house for scholars.

Mr. SHUCKBURGH's text preserves the old spelling; his introduction is sensible and adds some new dates to the usual account of the SIDNEY family; and his notes, which are very full, contain much that is interesting and valuable. The merits of the book are obvious and are sure to make it widely useful. The present notice, however, will concern itself chiefly with faults, not in a spirit of carping, but in obedience to the sound principle enunciated by Professor WRIGHT in his recent review of the same editor's *Æschines* (*Classical Review*, v, 153).

Page 67. *Pedanteria* is not well glossed by "superficial" or 'school' learning."

P. 68. "A piece of a logician" does not mean "a considerable logician," but, as Professor COOK correctly explains it, "a bit of a logician." Mr. SHUCKBURGH has confused this use of *piece* with another of its Elizabethan uses,—“to indicate anything [or person] eminent or special” (as in “a piece of virtue”).

P. 68. "*sith*, 'since,' from A.-S. *sīð* = 'a time.' WYCLIFFE, St. Luke 17. 4, 'and if sevene *sithis* in the dai he do sinne,'" etc. An amazing bit of etymology,—but Mr. SHUCKBURGH's Anglo-Saxon needs revising throughout the notes.

P. 68 (note to p. 2, l. 16). Here the editor has missed the meaning. "It is not clear," he remarks, "whether there is any definite reference to any one as [SIDNEY's] 'master' in poetry." On the contrary, it is clear enough that SIDNEY is referring to Pugliano, his 'master' in manège. "Pugliano praised what he professed (horsemanship): I praise what I profess (poetry). If in this I am carried away by my enthusiasm rather than ruled by my reason, I should be excused, for I am only following Pugliano's example, whose pupil I was."

P. 69. "The mediæval Latin proverb, which Chapman expressed so neatly, 'The greatest clerks are not the wisest men,' Cæsar and Pompey," Act ii, Sc. 1." The reference to CHAPMAN's use of this proverb is welcome; but surely he should not have farther credit than attaches to the power of appreciating a

good thing when one sees it. Mr. SHUCKBURGH has forgotten CHAUCER's lines,—

"The grettest clerkes ben noght wisest men,
As whilom to the wolf thus spak the mare."

"Reeve's Tale," C. T. 4052-3 T.

P. 70. Professor COOK's note would have informed Mr. SHUCKBURGH as to the hedgehog fable which he "could not identify."

P. 73. The long note on early English literature needs revision. Thus the statement that "Sir John Mandeville in 1356 translated his travels into English" may fairly be called obsolete. And the remark that "nothing of importance preceded the group. . . Mandeville, Wycliffe, Trevisa, Chaucer and Gower" is startling.

P. 75. *Island* "is derived from A.-S. *ea-land*, *ig-land* (ea=water), Germ. *eiland*." Nobody will dispute the "derivation" of *island* from *égländ* (in L. W. S. *igland*), but what would the editor have us do with *éaland*? Apparently he regards *ig* as a mere by-form of *éa*.

P. 79. "For an account of the Welsh bards," Mr. SHUCKBURGH has no better reference for his readers than WARTON's 'History of English Poetry.'

P. 80. "*Chaunceable* (Lat. *cadentia*, *cade-re*)." A specimen of Mr. SHUCKBURGH's loose way of stating etymologies; cf. also such notes as "To cumber is 'to impede,' from L. L. *cumbrus*, 'a pile of timber for blocking up the way,' L. *cumulus*, Ger. *kummer*" (p. 92), "*larges* ('largesse,' L. *largitio*)" (p. 92), "*ere* is from A.-S. *erian*; L. *aro*" (p. 123), "*stuffe*, (Lat. *stupa* or *stuppa*, 'tow,' Germ. *stoff*)" (p. 118), "*carping and taunting*, two Lat. words, *carpere*, . . . *tentare* (whence O. F. *tenter*)" (p. 119), "*unresistible* (Lat. *in-resistere*)" (p. 190), etc.

P. 83. Mr. SHUCKBURGH writes A.-S. *scōp* for *scop*.

P. 83. "The morrall philosopher *standeth upon* the naturall vertues" is questionably glossed by "is engaged in studying." Mr. SHUCKBURGH seems singularly vacillating in his treatment of the idiom *stand upon* (see pp. 94, 100, 107, 134, etc.).

P. 84. "*supernaturall*, referring to the meaning of the word metaphysics (*μετα-φυσικά* 'beyond nature')." Surely a misleading form

of statement. The editor gives no hint of the scholastic misapprehension that underlies this interpretation of *τα μετα τὰ φυσικά*.

P. 84. "Pylades is the friend of Aeneas in Virgil's *Aeneid*." This note is worthy to be heard in sacred silence.

P. 93. "Shakespeare, *Antony*, 1, 3, 85 "How this great Roman does become the carriage of his chafe." For *great*, read *Herculean*. It is a little curious that in his very next note Mr. SHUCKBURGH says, apropos of a passage from CICERO, "Sidney appears to have quoted from memory and not quite accurately."

P. 99. Mr. SHUCKBURGH asserts that the Latin "Dares Phrygius can be shown to be a late forgery and is never heard of until the fourteenth century." This remark needs revision.

P. 102. "*Accomplished* Socrates" is not particularly well illustrated by "The armourers *accomplishing* the knights" ("Henry V."). If a quotation was necessary, why not MILTON's "accomplished Eve"?

P. 103. *By* does not mean *against* in the passages cited by Mr. SHUCKBURGH, but *concerning*. The allusion to SULLA is, however, correctly explained. Professor COOK seems to have misunderstood his author at this point. "Sidney," he says, "evidently gathers from it [sc. CÆSAR's "Sullam nescisse litteras qui dictaturam deposuerit"] some such meaning as this: 'Sylla was without learning (a man of untutored nobleness), and for this reason laid down his dictatorship'" (p. 89).

P. 104. *Mooving* (p. 24, l. 17) means rather "spurring on to good deeds" (with reference to the "setting forward and *mooving* to well dooing" in l. 1) than "power of affecting the mind."

P. 107. In remarking that BOETHIUS 'de Cons. Phil.' was "imitated by Chaucer in his 'Testament of Love'" Mr. SHUCKBURGH seems to confuse the paraphrastic "Testament," well-known not to be CHAUCER's, with the BOETHIUS translation which CHAUCER really wrote.

P. 108. "The spelling 'felow' is in accordance with the etymology of the word,—A.-S. *felow*, Icelandic *félag*." Read, of course, "A.-S. *fēolaga*, Icel. *félagi*."

P. 113. One could wish for better evidence

as to actors' badges as Mr. SHUCKBURGH understands them, than the passage he cites from STUBBES.

P. 115. Mr. SHUCKBURGH is, perhaps, overconfident in identifying without a qualification "the olde song of Percy and Douglas" with the ballad of "Chevy Chase." Professor CHILD is more cautious: "Sidney's communication is fully justified by the quality of The Battle of Otterburn, but is merited in even a higher degree by The Hunting of the Cheviot, and for that reason (I know of no other) The Hunting of the Cheviot may be supposed to be the ballad he had in mind." ('The English and Scottish Popular Ballads,' iii, 305). In quoting the beginning of the ballad, Mr. SHUCKBURGH follows Bishop PERCY's inaccurately printed text.

P. 118. SIDNEY mentions Æneas's feat in "carrying away his religious ceremonies:" "the *sacra*," comments Mr. SHUCKBURGH, "which rather mean the objects of religious worship, the Penates." But that is precisely what SIDNEY's language signifies. Mr. SHUCKBURGH forgets that *ceremonies* often meant "sacred objects" in Elizabethan English.

P. 119. *Quibble* is not "a shortened form of *quidlibet*." The editor is doubtless thinking of *quillet*.

P. 120. For "A.-S. *gēola*," read "A.-S. *gēol*." *Gēola*=December. For "Icel." *jol*, read *jól*.

P. 123. Mr. SHUCKBURGH speaks of Robin Hood as an historical character. "The noun of Robin Hood, the prince of outlaws of the twelfth century, was still great." Not a word of the fact that this exploded guess of THIERRY'S is not undoubted history.

P. 129. The student will not rise much instructed from a perusal of the following note on King ARTHUR. "The stories of King Arthur and the Round Table were told in ballads of very early date. The first prose book was the *Morte d'Arthur* printed by Caxton in 1485, translated from the French by Sir Thomas Mallory, and often subsequently reprinted."

P. 131. O. Fr. *mostre* is derived by Mr. SHUCKBURGH from Lat. *mones*.

P. 133. Perhaps SIDNEY is here using *allows* in the very common sense of *approves*.

P. 145. CHAUCER'S "Troilus" is said by

Mr. SHUCKBURGH to be "founded on an old history written by Lollius of Urbino."

P. 147. The "E. K." of the "Shepherd's Calendar" glosses is unhesitatingly identified with EDWARD KIRK. I have no doubt of the correctness of this old identification; but the student has a right to be informed that it is contemptuously rejected by some modern scholars (see SOMMER'S fac-simile edition of the "Shep. Cal.": 1889, Introd. pp. 15-25).

P. 149. "It has been said that the first three acts [of "Gorbuduc"] were by Norton, the last two by Sackville." From this language the student will hardly suspect that it is the title-page to the first edition of the play that is the authority for this distribution of authorship.

P. 153. "Cp. Chaucer, "Knight's Tale" l. 316, whose 'hors of bras' was also managed," etc. The *Knight's* may here be regarded as a misprint for *Squire's*.

P. 154. For "Icelandic *slaegd*," read *slægð*.

P. 176. "Rimed to death, as is sayd to be doone in Iceland," a very interesting passage passed over in silence by Professor COOK (cf. *Am. Journal of Philol.* xi, 390), is commented on by Mr. SHUCKBURGH. A better note, however, is ZIMMER'S, *Gött. Gel. Anz.*, 1890, No. 20, pp. 811-12.

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DANISH GRAMMAR.

Dansk Grammatik ved E. JESSEN. Udg. paa Carlsbergfondets Bekostning. Copenhagen: Gyldendalske Boghandel, 1891. 8vo, pp. 204.

THIS work will be welcomed by all students of Danish, as the most complete and rational treatment of the subject yet presented. In spite of the extremely polemical character of the preface, in which he defines his book as "an attempt, directed against prevailing falsifications, to give a brief, pure presentation of the linguistic laws in Danish," Dr. JESSEN does not confine himself to the too much debated subject of orthography, but takes up in turn the several elements of Danish grammar in its widest sense.